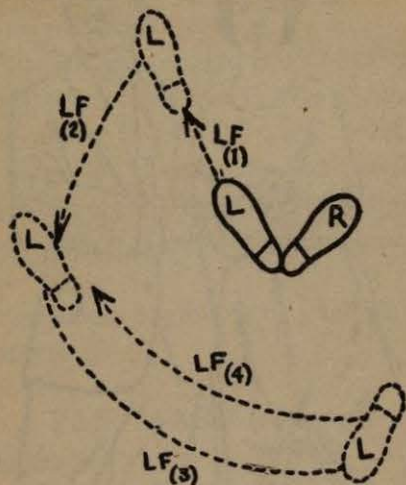


ners together will represent the opening and closing of a fan.



Face each other and turn to the right with four Tango Steps in two measures.

Repeat all ad libitum or add *The Newman Minuet Tango*.

PARISIENNE TANGO¹

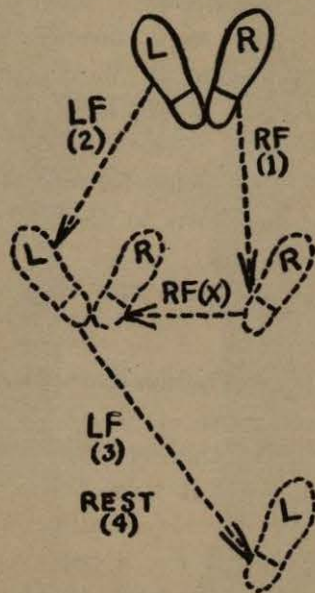
Music, Tango.

Dancers take the Closed Position; the gentle-

¹This complete Tango has been personally secured from Charles d'Albert of London.

man starts with the right and the lady with the left foot.

The principal step is El Corte or Pas d'arret (stop step), which is repeated after every step



EL CORTE

The description is for the gentleman (counterpart for the lady).

Right foot back (move backward) (1), L. F. to

side (2), Chassez L. F., R. F. to it and quickly raise L. F. to side (x), place L. F. back, weight on it (1). Pause in this position, pointing R. F. front (2).

Repeat two measures.

Take the same steps, turning to left two measures. Then take El Marcha or walk forward R. F. (1), L. F. (2), R. F. (1), weight on same, and rest (2).

Repeat El Corte, going forward, starting with L. F. twice, then turn to the right, and then El Marcha backward.

Repeat the first part with R. F. so that the L. F. is free.

Part 2. Tango Position (face line of direction).

El Marcha forward L. F. (1), R. F. (2), then L. F., deep dip (1); transfer weight on to R. F. (2). Walk again L. F. (1), R. F. (2), then a regular Two-Step L. F. (1) (x) (2). Repeat all in the other direction, starting with R. F. Repeat again with L. F. so that the R. F. is free, after which repeat El Corte again.

These two steps are quite sufficient for general use in the ballroom, yet the Parisienne Tango consists of ten standard steps in all.



MANNER OF CHANGING POSITION IN THE MAXIXE

THE ARGENTINE TANGO

This is perhaps the most difficult Tango, and consists of the thirteen steps described here, the Spanish and French names being given. These steps are executed in the order that pleases the gentleman, repeating each as often as he wishes.

(1) El Paseo (la promenade), (2) El Marcha (la marche), (3) El Media Corte (le demi coupé), (4) El Corte (le coupé), (5) La Media Luna (la demi lune), (6) El Chasé (la chassé), (7) El Cruzado (les croises), (8) El Ocho Argentino (le huit argentin), (9) El Rueda (la roue), (10) El Frottado (le frotté), (11) El Abanico (l'éventail), (12) El Molinette (le moulinet), (13) El Vigne.

El Paseo is a slow walk, consisting of one step to each measure.

El Marcha is a walk taking two steps to one measure or a step to each beat. El Paseo and El Marcha are often performed together.

El Media Corte and El Corte are stop steps and closely related. El Corte is described in the Parisienne Tango.

La Media Luna is a combination of the first two

beats of *Media Corte* for the man and the last two beats for the lady.

El Chasé is a step forward on inside foot (1), and a *Two-Step* (2) (x) and a step forward on outside foot (3). The rhythm is rather puzzling, but should not confuse the pupil. This step is repeated.

El Cruzado is the *Scissors Step*; it is similar to a *Pas de Bourrée*. There is a one-step *Cruzado* and a three-step.

El Ocho Argentino (the argentine eight) is also called a *Cross Step*.

El Rueda (the wheel).

El Frottado, literally rubbing or polishing, is so named from the similarity of the step to the action of polishing the floor.

El Abanico (the fan) is very similar to the *Ocho Argentino*.

El Molinette (the mill).

La Vigne (the grape vine) crossing one foot over the other.

As this *Tango* is more intended for professional use and can hardly be found practical for the ball-

room, a minute description is obtainable, making every step clear with numerous pretty combinations, which will prove very valuable for exhibition use.

THE MAXIXE OR BRAZILIAN MATT-CHICHI

This is danced to charmingly capricious music, and is exceptionally graceful and rhythmic, so that it might be called an ornamental dance. This alone may interfere with its becoming generally a popular dance, as many people decline to make themselves conspicuous in the ballroom by a dance more appropriate for an exhibition.

That the graceful bending of the body is extremely beneficial goes without saying.

Quite an easy form of the *Maxixe*, with all the characteristics of the dance, is here described.

Music, 2-4 Polka, tempo.

First Step.—Dancers in Closed Position.

Man dances forward with a *Two-Step*, starting with L. F. Bend the upper part of the body to the left (1) (x) (2). Repeat with R. F. (1) (x) (2), bend body to right.

This is repeated for eight measures, going straight forward.

Second Step.—L. F. to side (1), R. F. up to it (x), L. F. to side (2). This is similar to a Polka or Two-Step. Repeat this step with R. F., always turning to the right, and bending the upper part of the body in the direction of the foot that is leading. Repeat for eight measures. During the last two measures the man takes the lady's right hand in his right hand which is done by slipping her right hand in back of her; he then turns her alongside of him and takes her left hand with his left hand. The position now is as follows: Right hands joined in back of lady, and resting on her right hip, and the left hands joined in front. Both facing line of direction standing shoulder to shoulder. (See illustration at page 139.)

Third Step.—Place right heel forward (1), slip L. F. up toward the right heel (x). Repeat (2) (x). Then again right heel (1), and stamp twice L. F. (x), R. F. (2). Repeat all in other direction with L. F., two measures.

Repeat all, and finish in Closed Position. Eight measures.

Fourth Step.—Place left heel to side (1), R. F. close up to it (x), L. F. to side (2). This is a

Heel-Polka Step. Repeat with R. F., always turning to the right, and bend the body from one side to the other. Eight measures.

Fifth Step.—Tango Position.

Polka forward L. F. (1) (x) (2), glide R. F. forward, and dip (1), cut the R. F. out of place by the L. F. (x), and heel the R. F. forward (2). Repeat all with other foot (R. F.), etc., alternating. Eight measures.

Sixth Step.—Turn to the right with a regular Two-Step. Eight measures.

Seventh Step.—Forward in Closed Position.

L. F. to side (1), R. F. close up (x), L. F. to side (2), right heel to Second Position (side) (x). Bend the body to left. Repeat with R. F., etc., for four measures. Then take the same step, turning to the right, four measures.

This is quite long enough for social use, but other very pretty combinations will be found in the following description.

MAXIXE (*Sutor*)

This dance has been arranged by Mr. Fred. W. Sutor, Instructor at the Newman Studio, Philadelphia, Pa.

Music, Maxixe original Parisienne (Dongoza).

Dancers in Tango Position.

Step 1.—Left heel forward with right knee slightly bent (1), draw the right foot up to left foot (x), slide the left heel forward (2), and draw the right foot up (x). Repeat this in all seven times in three and a half measures; then stamp left foot and place the weight on it to make up the fourth measure. (See illustration, page 147.)

Dancers in Closed Position.

Step 2.—This is a Two-Step, starting with the right foot turning to the right for four measures. In this particular step the upper part of the body should bend toward the foot that leads, first to the right then to the left foot.

Step 3.—Repeat Step 1, starting with the right foot in opposite direction, making seven heel movements and stamp,—four measures. Repeat Step 2, beginning with the left foot, four measures. If you wish to make Step 1 a little more elaborate take the following: Heel (1), draw right foot up on (x), then instead of the heel again on (2) place the toe of the foot on the floor (2). Then draw right foot up on (x). This makes an alternating heel and toe movement.



HEEL POSITION IN THE MAXIXE (SUTOR)

Dancers in Tango Position.

Step 4.—Three heel movements with the left foot, and a stamp on L. F. two measures. Then face about (gentleman looks over his right shoulder and the lady over her left shoulder; each bends upper part of the body to the right and left respectively and move to the right, holding the left hand high over the head, with four Chassez Steps. A chassez step is right foot to side (1), draw up left foot (x). Repeat (2) (x) (1) (x) (2). Now the left foot is free and a Heel Two-Step is executed turning to the left (partners in Closed Position) thus: left heel to side (1), right foot draw up (x), step on left foot (2), same with right heel (1) (x) (2). Repeat for two measures, making four measures in all.

Repeat the entire Step 4 in eight measures.

Change position.

During the third repetition of the Heel Two-Step there is a change in the position of the dancers, which is accomplished thus: gentleman takes with his left hand the left hand of the lady, and the lady's right hand is placed in the gentleman's right hand, back of the lady. (See illustration, page 139.)

On the last measure (1) (x) (2), take three

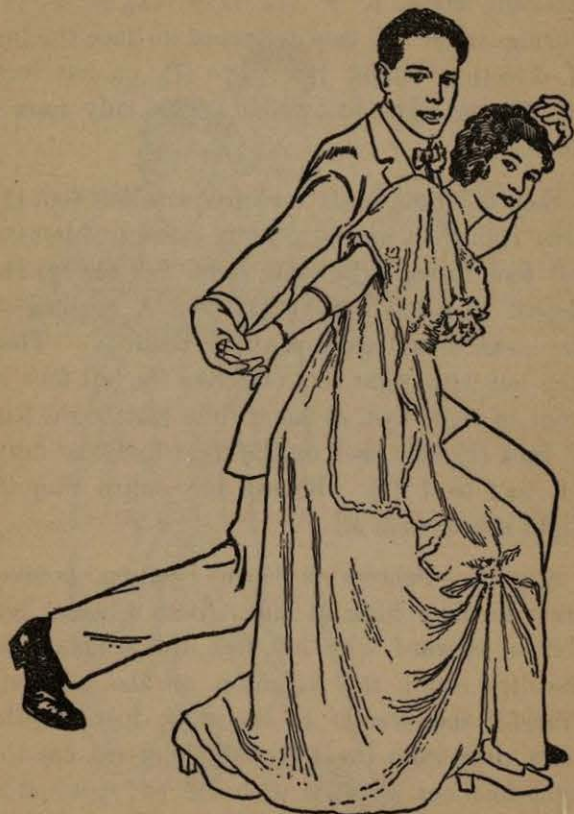


OPEN POSITION IN THE MAXIXE (SUTOR)

stamping steps, R. F. (1), L. F. (x), R. F. (2). During these the lady is turned to face the line of direction, taking two steps (7), on left foot, and (8) on right foot; that is, the lady loses a step.

Step 5.—Both start forward with left foot (1), draw right foot up and slightly in back of left (x), left foot forward (2), same right foot (1) (x) (2). Repeat with left foot (1) (x) (2). A bending of the knees should accompany the count (x). Then step out with right foot (1), cross the left foot in front of right foot, at same time raise right foot in back (x), step back on the right foot, and draw left foot to it (2). Repeat the entire Step 5. Eight measures in all.

Step 6.—Dancers in Open Position, holding arms shoulder high at side. Both Chassez left oblique forward, with left foot, five counts. On the fifth count, the weight is on the left foot. Transfer the weight to the right foot; at the same time raise the left foot front (6), cut the right foot out of place with the left foot and at the same time dip (7); spring up on right foot, and heel left foot front (8). This takes in all four measures. Repeat the entire movement.



THE SUTOR MAXIXE

DIP IN STEP 6

Step 7.—Same position, with the lady on right side.

Take three heel steps and stamp two measures; turn slightly to the right, so that the lady is on the left side of the gentleman, and then take the same number of heel steps to the right, with the right foot. Then shift position again, and left heel twice—two counts. The right arm here is held over the head, so as to form a frame for the heads, the dancers looking at each other. Same step to the right with the right foot, two counts. Same step to the left with left foot two counts. For the next two counts turn the lady to the right by bringing the left hands over her head (Allemande). Retain the hands, which will now be crossed in front, dancers facing each other

Step 8.—Lady and gentleman raise their crossed hands high over head. Turn with the following step. Two-Step with left foot (1) (x) (2); then heel right foot to side (x). Repeat the same step, starting with the right foot (1) (x) (2), and heel the left foot (x). Repeat, in all eight measures.